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Tyāga Bhārati



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devoted to liberal education

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1984

Tyāga Bhārati



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19-11-83 : Release of Spirals and Circles by
Smt. Ranganayaki Ammal

15-12-83 to : 10-day workshop of Tiruppavai music appreciation
25-12-83 at Madras with Arayar and Tyaga Bharati Gana
Goshthi under the auspices of Sri. K. K. Rangan.

19-6-84 : 18 years of Tyāga Bhārati: friends and well-
wishers remembered at a simple function on the
Annual Day.

2-7-84 : Completion of one year of Open Class in Divya
Prabandham music at Smarak Bhavan, Melkote,
under the auspices of Arayar. The occasion was
graced by Sri Cheluvaraya Swami and Sri
Bhashyakara.

23-7-84 to : Tyaga Bharati workshop in Children's Music
17-8-84 Education at The School, KFI Madras.

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RASO VAI SAH : BLISS IS HE

Volume XIII

1984

மாதவ குருவின் பாதமலரினை
காதலனுடன் பணிவாய்—அவன்
யாதவ கிரி மேல் (உ)யோகத்தை பயிலும் பிரஹ்
லாதவ ரதன டீ.

...

பெற்றவள் போலவே பற்றுள்ள எங்கள்
பள்ளி தியாக பாரதி—அவள்
கற்றவர் நற்றவக் கனியைந மக்கீந்து
வளர உயர்த்திடு வாள்.

Fondly remember, O Sweet one the flowery feet of Guruji
The *Tapasvi* great, He is
Atop the Yadava mount in stilled life
As the Saviour of Prahlada.

Dear to us as mother so loving is
Our *Alma mater* Tyāga Bhāratī—She
Gives us the fruits of The Learned One's penance.
That we may grow and elevate ourselves.

RAINDROPS

Sadagopan on Music, Education and Culture

- * The Taj isn't unique. Look around and see the mental mausoleums erected by our educational system, some of them as good as the Taj. Entombed lie the twin spirits—the human and the divine.
- * We have for long ignored the emotional side of education. Adults, especially the educated classes, seem to find very little real satisfaction and happiness.
- * The problem of communication failure in the matter of music is really part of the general problem of disintegration of man brought about by partitive schooling of the mind,—at home, in school, and in society.
- * Science and religion are 'diametrically opposed' in formal thought. But in reality, aren't they 'circumferentially united'? The poles of the earth are connected by water, the "poles" of the mind by art.
- * Which side of the bread is buttered? That is the question. Stupid. The other side is honeyed.
- * We build walls around ourselves and seldom look at the sky, which is the common roof of all.
- * Integration, like charity, begins at home.

TANJORE BALASARASWATI passed away on the ninth of February this year. Her death leaves a void that is difficult to accept.

I had the opportunity of spending two summers with her as a student, when I was studying in the United States. Bala or "Balamma" as she was fondly addressed, had come there on a concert tour-cum-teaching programme along with her daughter Lakshmi. Her two talented brothers Ranga and Viswa were already teaching at Calarts. The four of them formed a part of the American Society for Eastern Arts Summer Programme, first at Mills College, Oakland, California in 1972 and later at Washington University, Seattle, Washington in 1973. During these years Bala trained a Mrs. Luise Scripps in Bharatanatyam with the same degree of success as her brother Viswa who trained Professor Jon Higgins in Karnatak music.

Balamma did not teach me compositions in music or dance. But what I did learn from her was the ability to view music and dance as an integral art experience. She would often speak of

dancing to *raga-bhava*, a refinement of the classical concept of *Natya* which she shared with my other Guru Prof. V.V. Sadagopan. In all her performances, Bala invariably left me wondering if she was basically a musician or a danseuse.

I recall in particular her performance at San Francisco Auditorium during her first visit. The programme had been meticulously planned. Viswa played the flute, Ranga the mridangam and Lakshmi sang. Bala was in the best of her spirits, and the numbers were being flawlessly executed to a spellbound audience. Bala stopped dancing, and called to her brother, "*Viswa, Niye Padidu da*" (Viswa, you sing). Viswa quietly put down his flute and began singing. And a miracle happened. Bala lost herself, or was it that she had found herself? I do not know. Bala herself began to sing. Brother and sister joined each other in a happy duet of the Viruttam "*Sringaro Vama bhaga*" in *Raga malika*—audible to the end of the auditorium, with no 'mikes'. The item brought a standing ovation for eight minutes. Later, when I went to see her after the programme was over, I had a peek into the secret of the happy adventure. This was the first time Bala and Viswa were meeting each other after several years. There were tears in Bala's eyes as she held her younger brother in a most poignant embrace.

In another concert I witnessed her abhinaya for Gopalakrishna Bharati's famous song "*Vazhi Maraithirukkudu*" in *Natakurunji raga*. The serf Nandan, forbidden to enter the Chidambaram temple, seeks darshan from the portals, but the huge Nandi bull hides the way. With tears in his eyes, Nandan laments his lowliness and requests the Lord to make the bull move just a little. It is said that the stone indeed moved. And after seeing Bala's rendering that day I wondered what gave her that power to communicate Nandan's devotion so well.

I had the privilege of being in Bala's company often. We were some thirty students, and lived close by in the small University Village around the academic centre. I was one of Bala's regular early morning callers. She was jovial with all her students, and flattered me by addressing me as *Acharya*. We often stayed on for supper at the slightest hint of an invitation. Her abilities as a cook never did full justice to her zeal for playing host. But she took a motherly delight in the criticisms showered on her by her doting students.

Once Bala and I sat on the kerb stones of a parking lot talking about many things. Mostly we were alone, though there were people around us. We spoke from heart to heart, and it was refreshing for both of us to hear our mother tongue in a distant land. The conversation moved to music and dance, and Bala became quiet. After a short but pregnant silence she said, "*Idellam Bhakti dane Acharyale!*" That I think has been my most lasting lesson from her.

Bala was gifted with a robust stamina that could sustain lengthy performances. During her second visit in 1973 she could still execute strenuous dance items from Alarippu to Varnam, and she was fiftyfour then. Yet she knew she was aging, and was accepting it gracefully. She once spoke about it with a distant look in her eyes and it struck me then that her expression of Nandan's anguish on stage was in fact her own real pain. But how well she had raised it to the level of the impersonal! That, indeed, was Balasaraswati.

SRIRAMA BHARATI

MUSIC CAUSERIE

VOCATION AND AVOCATION

Ki. Va. JAGANNATHAN

A beautiful tree with a full cover of leaves and blossoms, evokes the question 'whence comes the beauty in the tree?'

A nation's culture is drawn from its work ethics. Like the roots of a tree that grow deep into the soil and draw sustenance for the tree, people work hard for the prosperity of society. And a society which evolves a healthy balance between work and leisure develops its fine arts. It is like the blossoming of a tree. But material prosperity alone will be as dull as a tree without blossoms.

It is clear then that cultural development and a healthy vocational base go hand in hand. Among a thousand stone-cutters there is also born a sculptor. That is the significance of celebrating Lakshmi Puja, Saraswati Puja and Ayudha Puja one after the other.

ON PRESERVING MUSICAL VALUES

YOGI SUDDHANANDA BHARATI

The first requirement for good music is a good voice. But that alone will not do. In the music of some present day singers, one is unable to understand the purport of the text. In others it is a war between svara-s, and musicality is the innocent victim. Some other musicians tend to be repetitive and restrict themselves to a few hackneyed kriti-s. And in some others it is a straight line mono-tony.

The enjoyment of the song by a musician must be reflected in his voice and tonality. If he must make an impact on the listener he must seek to touch the chords of the heart. Music must be expressive of real sentiments recalled in tranquility and not either psuedo-sentimentalism or psuedo-intellectualism. Ultimately music must be able to influence the lives of men.

SOUND AND SILENCE

H. J. KOELLREUTTER

There is hardly any other musical culture of the world in which the alternating effect of statement and silence is so intensive and so audible as in the Indian one in which every sonoric detail, reduced to the essential, achieves a concrete value and meaning only through subjective interpretation and in this way re-integrates the listener into the absolute silence of spiritual realisation.

This mythical experience of Indian music encompasses a consciousness of the soul, i. e. the inner world. Indian music appears to be a circle, rotating at a two-dimensional level around the basic idea of a Raga or of Vadi and Samvadi. The circle, however, was always a symbol of the soul. It encompasses all things polar, all complementary developments, and connects them into one, just as the planets rise and set, encompassing all visible and invisible ways and return to the beginning of their path.

THE MUSIC OF GITA GOVINDA

PREMLATA SHARMA

The 'song of songs' of Jayadeva, the superb blending of lyric poetry and music on the one hand and dramatic unity on the other—has inspired the composition of a good number of similar works for nearly eight centuries and is as yet inimitable in its sonority of word and music.

Four Indian poets viz. Valmiki, Vyasa, Kalidasa and Jayadeva are symbolic of four-fold truths. Valmiki's epic-poem represents the period in which the predominant search was of the moral soul of man for perfection and self-fulfilment. Vyasa's period was marked by the search of the intellect-soul for the Absolute. The age in which Kalidasa lived was marked by the search of nature-soul for God, but Jayadeva's period was marked by the purest human soul for the highest Godhead. Valmiki, Vyasa, Kalidasa and Jayadeva are the essence of the cultural history of India. On the four moods of our civilisation, viz. the predominantly moral (Valmiki's), the predominantly intellectual (Vyasa's) the predominantly material (Kalidasa's) and the predominantly spiritual (Jayadeva's),—while the first three begin with a groping for the Divine and only in their culmination triumph with a realisation of the divinity in nature man, the fourth begins with a realisation of the divinity. In other words, while the first three moods represent the spiritual struggle and aspiration respectively of the man of action, intellect and outgoing senses, the fourth represents the inner life of the man released from the fetters of matter, life and mind. This characteristic feature of Jayadeva's poetry is an important background of the spiritual essence of its superb musicality. The above observations on the place of Jayadeva in Indian literature are, therefore, pertinent to an estimation of his musical contribution.

PUPPETRY IN SCHOOLS

S. P. Srinivasan *

Puppetry is as old as civilization and remains as a fascinating medium even today. Inspite of growing popularity of Cinema and Television, Puppetry has gained a permanent place in America and has an overwhelming popularity in Soviet Russia. Developed Countries have taken full advantage of this simple art and are experimenting it day in and day out as one of the tools of human expressions and as a medium of education. Poland and Czechoslovakia with their sophisticated puppets stand in the forefront, in the field of this ingenious art.

It is interesting to note that despite variations in language, culture, philosophy and values of different regions, puppetry exists everywhere. The art of puppetry is not borrowed from anybody or from any where but it is the indigenous development of every civilization. It is one of the basic expressions of mankind like music, painting, sculpture, dance and literature.

* Puppet Instructor, Family and Child Welfare Training Centre, Gandhigram, Madurai.

The different types of puppets are hand puppets, string puppets, rod puppets and leather puppets. Kabuki puppetry (Japan) is the only puppetry which is singularly distinct and different from other puppets. They are almost in human sizes and directly manipulated on the open stage.

The magic effects of puppets have been experienced by both children and adults alike. It is a mystery that these puppets with their jerky movements and wooden faces can communicate feelings and create unforgettable images. We are made to feel that the whole gamut of expression is projected from within these tiny features. We are ready to forget the visible rods that manipulate and strings that hold them. We accept the hand puppets without their legs! Is it the child in us?

PUPPETS IN SCHOOLS

Puppets could be manipulated to a single individual or to a group of students and even to a crowded audience. It demands a little acting area and very little finance for a production in comparison with other performing arts. But the effective diffusion of ideas from puppetry is very remarkable.

We can start puppet classes for the age group 3-8 with cardboard puppets and collage puppets. These puppets are made from simple cardboards and waste materials. These puppets are planted on a thin stick and they have movable and loosely jointed hands. When the puppet is jerked the arms dangle into many gestures. Children hold this puppet singing some action songs and try to make such basic movements as turning, jumping, bending, sleeping and walking.

Pre-school puppetry should have more of songs and dance movements but less of dialogues. It should have some simple events and should last for 15 minutes. We should be satisfied when the child holds a puppet character and acts its part singing and manipulating it.

Hand puppets are good enough for the primary school children (6-12). We may adapt simple children stories and improvise them into puppet plays.

Both hand puppets and string puppets are recommended for the age group 10-16. Structured plays may be taken for their production which may project values of life such as, Heroism, Patriotism, Humanism, Historical events, Biographies and Imaginative fantasies. Let us avoid tragedies in children's production.

THE SHAPE OF PUPPETS

The characters in puppetry are not individuals but types. Even the features of puppets are carved and painted in a simplified global nature. Their costumes are simple but bold and suggestive.

Realistic features and too much of details of puppets always mar the effectiveness. Often we feel that the head of a puppet is proportionately a bit bigger. Some of the heads look like pumpkins or elongated peanuts and at times in a perfectly oval shape. The eyes, nose, ears are exaggerated, either smaller or bigger to the face. But such artificial means seem to be more natural and appealing as a type to play its own peculiar part. Colours are also used in a symbolic way.

SIGNIFICANCE OF POSTURES AND MOVEMENTS

Puppets cannot have any lip movements and changes of facial expressions. Here we are bound to substitute these with righteous movements of the head and body and gesticulation of the hands. The head should be in accordance with the frequency of sound pattern of the dialogues and the hands expressing the broad ideas of it. Both sound and action should be blended into one harmonious whole. Every movement should have its own meaning and every posture a justification of certain reaction.

Every character should have a particular personalized movement of its own. These movements may be slow-witted, quick and alert, jovial, burlesque, pathetic or heroic. The spirit of the character should be implicated in their movements.

THE GLOBAL IMPRESSIONS

When a puppet stands erect and the body is straight it gives the impression of normal character minus any particular emotion. If the body bends forward (in degrees) it appears as tired, worried, aged or sick. One can get most of the minus points by such postures. Whereas when the body leans backward it connotes confidence, arrogance, pride, commanding and such plus points are projected.

These postures are the natural reflections of genetic truth. Let us observe the growth of a man from the womb till his death. The curled shape of the unborn baby and the motor development of the childhood, slowly straightens from curled position.

The straight body is of a youth, and the heavy structure of the middle aged, the leaning body of the old and sick and the curled body of the very old. When in happiness the body spreads from within to without like the blossoming of a flower or the glowing sun. Happiness cannot be contented within, it bursts out and embraces the external phenomenon. 'Tragic' curls the body into a single point in a lonely darkness within, shutting away from all external world. On the contrary if the body movements are from one side to another it looks funny and comical. The great comedian Charlie Chaplin had adopted this technique and succeeded as a great master.

With these basic postures in mind combining all other movements concerned in a required tempo, the puppet manipulation completes its work.

Apart from postures and movements we must give importance to the total group composition. These group compositions create atmosphere to the current events. A sense of balance and the right emphasis in the composition, produces the right type of image for the sequence. This helps to perceive intelligibly and thus particular experience is gained aesthetically.

SHAPING A SCRIPT FOR A PUPPET PLAY

Select a theme which has educational value and construct it with various premises of interest.

The structure of a play consists of :

1. The introductory beginning with a minor climax
2. Stages of growth-complications/amalgamation (number of sequences)
3. The climax (the consequence)
4. Conclusion (the rapport of the theme)

All these four aspects should be determined by various location, different time factors and with certain happenings. A particular happening consists of action and dialogue of different emotions. Hence the dramatist should write his play both for the dialogue part of it and a note for the action part of it. Puppets should have plenty of scope for actions. Music and sound effects should be used generously for such productions.

READINESS EXERCISE FOR MANIPULATION

A simple exercise for the hands and fingers is designed for the hand puppet players to keep them fit and flexible.

EXERCISE (For both hands)

1. Close all fingers tightly and release them in quick succession (50 times)
2. Close all the fingers and release them one by one starting from little finger to thumb; you may do it in reverse also. (20 times)
3. Rotate your pointing fingers, middle fingers and thumbs individually at the first knuckle, both ways. (20 times)
4. Straighten the thumbs, pointers and middle fingers one by one from the curled position to a stiff straight position. And this should be done knuckle by knuckle and closed in the same way. (10 times for each finger)

5. Tilt your fingers individually from side to side to maximum possible extent. (10 times)

6. Rotate your wrists both ways with all fingers closed and then with open fingers. Move your wrist to and fro and from side to side. (20 times)

7. Keep your hand straight before you and move to and fro while the elbow, wrist and tips of fingers change their position alternatively in a rhythmic way. The same from side to side could also be done. (20 times)

8. Spread your hands above your head in a position where you can see without raising the head and bring them together as if doing 'Namaste' pressing both palms and fingers against each other and release downwards in a circular motion and raise it to the original position. (10 times)

9. Kneel and sit on the floor. Place your palms before you on the floor with about a foot of gap in between two hands. Lean forward giving the whole weight of your body on your wrists first, then on your fingers and sit back. Repeat it 5 times.

IMPORTANT NOTE

- (a) All exercises of fingers should be done when the fore arms are straight when the upper arms are parallel to the shoulders on their sides.
- (b) After every exercise rest a few seconds and then jerk both the hands in front of you once or twice and let them loose as if dangling on its side.

PROGRAMMING THE SCHOOL PUPPETRY

Let us introduce this ingenious medium in our schools and form 'guided puppet clubs. It is meant for the age group 10-16. Both hand puppets and string puppets are recommended for this club. The members of the club should meet atleast twice

in a week with more than an hour of duration each time. They should have a target of their own such as producing two plays before Dasara and two plays before Christmas. Puppet clubs should collect good scripts and prepare their own puppets, costumes and jewelleryes.

A few schools from the same town may plan and put up their shows in the childrens theatre during Holidays. Exchange of plays from different schools may be arranged. Let all the schools encourage their pupils to attend such plays and even follow-up programmes such as questions on plays may be set up.

At present, the student population is being swept away by the current of unproductive life and life without any values- There is noise but no music. There is energy but no light. Our venture in children's play and puppetry could bring to these young citizens a sense of creativity and purpose.

Radio Script

THE BATH FESTIVAL OF MARGAZHI

Tradition has it that Vishnuchitta, also called Bhattanatha, was a pious Brahmin of Villiputtur near Madurai, who lived during the reign of King Vallabha Deva of the Pandya dynasty. In his garden one day, Vishnuchitta found the child Andal under a Tulasi bush, and took her as his own, giving her the name Goda.

Andal gave to the world a heritage of love poems in the chaste style of Sangam literature. Of these, the Tiruppavai, addressed to Krishna incorporate the ancient Katyayani vrata, where maidens observe vows, during the month of Margazhi for fulfilment in life and for social good.

The Bath Festival of Margazhi was produced by the Tyaga Bharati Group in 1977. Songs rendered in Karnatak mould with linking narration in English succeeded in carrying the message across traditional barriers of language and culture. The production won the Hoso-Bunka Foundation Radio Prize of the Asian Pacific Broadcasting Union in 1978.

—Editor

BATH FESTIVAL OF MARGAZHI

Song : *Sri Vishnuchitta.....*

Narrator : *Come, gather together in throngs, Believers all !
Witness the sage devotion of Saint Āṇḍāl!*

Here in famous Villiputtūr town.

*Here in a grove did Bhaṭṭar find beneath the
sacred Tulasi*

*A child with deep devotion filled, yet shy in
no degree.*

*So struck was he by th' thirst for God that
she in childhood bore,*

*That soon he vowed his daughter's hand in
marriage to the Lord.*

*For, when it came to pass one day
That Andal wore her Puja flowers,
The Lord did choose to wear the same,
And swore she was His lover.*

*By day, by night, by winters hard,
The love that Andal made so bold,
Grew great and strong in Andal's heart,
Till not her mortal frame could hold.*

*And even now, each winter's morn,
Before great Phoebus shakes off his sleep,
Our maidens here do warm our hearts with
Songs of Andal and her love so deep.*

Andal : *The white lily blossoms of the night
Have closed their eyelids tight.
The red lotuses of your garden mire
Have opened into tongues of fire.
O, see! The sacred temple's saint
In ochre robes and forehead marked:
He blows the conch, unlocks the door,
And chants the rhymes of Veda-s four.*

Aha! You snoring sleepy heads,
Wake up, make haste, and join your friends.
You're all just empty talk, naught else :
You bragged of waking *us*, instead 'I
The Lord with Discus, Mace and Conch
Hath lotus eyes, like petals tender.
His shoulders four like mountains rise!
Come wake, and sing His praise in wonder.

Song : *Ungal Puzhaikkadai*.....

Sakhi 1 : Good cousin Goda! You would wake the whole world with your loud songs.

Sakhi 2 : It is cold.....

1 : The sky is still dark...

2 : And surely, the Lord will not haste away before dawn.

1 : The rivers will not run dry by day.

2 : Why such haste to bathe and worship then ?

1 : Pray be quiet and let us sleep a while longer.

2 : We *shall* come with you...after breakfast.

Andal : For shame! *Sakhi Alasya*, *Sakhi Dirgha-nidra*.
You eat after sleeping and bathe after eating?
Alas, you lie in the dark, cold and dismal world of devils, besieged, and know not what you miss, in the warmth of the Lord—His sunshine Grace.

Sakhi 3 : Yes indeed, there is much we miss, and know it only too well.

4 : We miss the big estates that we have not—

3 : No fine cattle to feed us well on curds and butter—

4 : No silks and fine jewellery to make us the fair princess of Villiputtūr.

3 : Oh, who will marry a pauper ?

4 : Yes, who would ?

3 & 4 : Alas, we shall grow to be old hags, and spend our lives as mourners.

Andal : *Sakhi Daridri*, *Sakhi Durbhagi*, lament not over your plights without end. Lose not your faith, but reach for the inner joy in your heart, and all the wealth in the world will be yours, without a doubt.

Praise Him who spanned the three worlds in strides two,
And your winter's vow will yet bring joy to you.
The monsoons shall not fail this fertile land,
But bring forth golden heads of corn and bran.

In the still waters where paddy is planted,
Tiny fish shall plop and dance, enchanted.
Lotus buds shall bloom forth in large numbers
And rock the drowsy bees to silent slumber.

The udders of our motley cows so grand,
Shall scarce be held within our milking hands.
All the riches of the Earth are thine to have and hold.
Come sing ye then of Vishnu's praise, the Lord with heart of gold.

Song : *Ongi ulagalanda*.....

Sakhi-s : *Andal* ! Wait, we come with you.

Forsooth, I am *Daridri* no more, Nor I *Durbhagi* ever.

This we know, that poverty is but of the spirit.

Andal : Well said, good cousins. Come then, let us away. Let us haste to Krishna's house, and present our petitions, in this holy month of Margali.

Narrator : In a trice, Andal's fancy had wrought a magical transformation, turning the little town of Villiputtur into the enchanted groves of Brindavan, where she and her friends were now the fair gopis of Krishna's magnificent Lila.

Krishna : Goda !

Andal : My Lord !

Krishna : Most sweet Saint Basilia, daughter of Bhattanatha.

Glad are we to receive thee in our presence.
To what do we owe this most pleasant visit ?

Andal : My Lord and Master, Lord of the Universe !

Glory to Thee, a thousand years of Thy holy reign and many thousands more to come. We are the protectorates of Thy Lotus-feet, and thus may we be for ever. To the maid-on-lotus that graceth Thy Manly chest, thousand years of reign. To the ever-radiant Discus on Thy shoulder right, and to the great Conch on Thy left that strikes terror in the battlefield thousand years, many thousand years of Thy sovereign reign.

Song : Pallandu-Pallandu.....

Krishna : We thank thee for thy munificent greetings. Pray command thy humble servant that we are, in what manner we may serve thee.

Andal : Sweet Lord ! Thou hast revealed Thy most benevolent Self to us humble souls, who are but ordinary cowherd girls...

Krishna : Goda, most sweet Love of mine ! Your soul-stirring songs made me your slave. Music is a weakness with me, as I once confessed to Sage Narada. I evade the Yogi, dismiss the Sun, and even cast away my home in Vaikuntha, and only long to be in your sweet presence to hear you sing... But enough, Blessed Goda, speak of what thou camest for.

Andal : Lord serene that slept as a child :
Held floating on a Banyan leaf,
When all creation burnt to nought,
Thou didst give the world relief.
If vows we made be true in creed,
As elders of our clan decreed,
Then grant us this, that we may be
Thy servants through lives four and three.

A conch that shakes up all creation,
Conch as white as milky swan,
A conch like thine, for jubilation,
Conch divine, and more we want :
A chorus strong that sings with ease,
And halls as big as sky so blue,
For wealth and glory and for peace,
To sing the songs of Pallandu.

And in the hall where we shall sing,
We'll place a lamp of oil and wick.
We'll need a banner, big and red,
With festoons, tassels held aloft.

Oh! Most Sweet Lord,
And grant us this, that we may be,
Thy servants through lives four and three.

Song : Male Mani Vanna.....

Narrator : Through rain and storm and thundering tempests, Andal meets her beloved Lord; rising above all bounds of earthly existence, she savours the one and only delight of her life—her Krishna of fair Brindavan.

Sakhi 1 : Goda ! what happened ? Where were you ? Are you well ?

- Andal* : Good cousins ! Did you not see ?...
- Sakhi 2* : Oh, there is wonder in her face !
- Andal* : Could you not hear ?
- Sakhi 3* : And conviction in her speech !
- Andal* : Then your eyes and ears do deceive you of their worth...
- Sakhi 4* : Do you think she has seen the Lord ?...
- Andal* : Sing. Let your tongues prove their worth ! Sing the thirty songs of Tiruppāvai, and you shall see Him and speak to Him, and hear Him speak to you, and fill your hearts with joy for ever and ever.
- Song* : *Vangakkadal...*
- Narrator* : The early birds, the crimson sky, the patter of cattle going to graze, raising golden clouds of dust, and the bevy of beautiful maidens returning from the river, singing with gladness of heart :

This is the morning splendour of our countryside where each day begins anew. And with that newness comes an inner freshness that illumines the heart, whose glow can be seen on the beaming faces of the simple village folk.

Faith. Faith to live for, and live by. And in the affirmation of that faith, for many faiths the world over, the month of Mārgaḷi holds a mystic sway on all believers. Perhaps that is why the Lord Himself chose this month as His own, when in the Bhagavad Gita, He says to Arjuna :

"Masanam marga sirshoham".

- Song* : *Sata makha mani nila...*

Radio Script

TO VIJAY SARATHY WITH LOVE

(Vijay Sarathy is an imaginary character typifying the modern city-bred boy of about twelve years,—intelligent, aware, and full of information, but emotionally stunted and unexposed to values, Tyāga Bhārati's songs which seek to restore the balance between the head and the heart, are presented to the child through a 'Letter' over the Radio.

The programme was broadcast in August 1983. The songs were recorded 'live' after a children's summer camp at Gandhigram in June 1983.

Readers may refer to Vol. XII of *I M J* for the text of the songs, freely translated here from the original Tamil.)

Voice : Dear Vijay Sarathy.....

Song 1 : Haiya Haiya Haiya, Haiya Hai Hai :

Jaiya Jaiya Jaiya, Jaiya jai joy !

Voice :A very happy birthday to you, and many happy returns of the day. You are twelve years old today, and will soon be leaving behind your childhood. But happy memories will always linger, and the moments you cherish most will be those that you recall of your childhood days.

You have grown up in a big city, and that gives you many advantages. But it has also cut you off from the joy of singing in your earlier years. So for your birthday this year, I am sending you a few songs by children a little younger than you. Do join in where you can.

Song 2 : *With Pets* *Rhythm of Four*

Naughty pup, Oh ! Naughty pup, Nāna Nanā Nā !
Little puss, Oh ! Little puss, Pupu Pupupū !
Little calf, Oh ! Little calf, Kāka Kakā Kā !
Little lamb, Oh ! Little lamb, Āhha Hahā Hā !

Voice : The children at Gandhigram are from everywhere in India, speaking many languages, yet can communicate very well with one another. I know that where you live, there are people fighting for this language or that language to be taught in schools. You must not be guided by such sentiments. Learn as many languages as you can now, and you will be the better for it later. The alphabets are nearly the same in all languages, and there is joy in singing them.

Song 3 : *With Alphabets* *Rhythm of Four*

Amma, look, a squirrel there !
Āḍu, a goat has come here.
Ḥai, a leaf has sprouted, see !
Ī, a fly sitting on the fruit,
Ural, the mortar with the pestle.
Ūḍal, a whistle, what fun to blow !

Eli, the mouse runs from the cat.
Ēṇi, a ladder for the attic.
Aiyan, the Lord hath Grace,
Oṭṭakam, the camel very tall,
Ōḍam, the boat is in the water.
Auvai, Grandma is full of wisdom.
Singing, dancing, learnt have I,
The alphabets of vowels sweet :
a ā, i ī, u ū, e è, ai, o ō, au, are they.

Voice : Gandhigram has the most exquisite variety of roses, that greeted us joyously as they swayed merrily in the summer breeze, and the children responded with rhythmic movements of their own bodies. Rhythm is the most basic expression of joy. There is rhythm in all of Nature,—in the beating of the heart, in the passing of days, and in the changing of seasons. Learn to feel that rhythm in your heart, and your life will then become a beautiful dance.

Song 4 : *The Queen's dance* *Rhythm of Four*

Look, the Rani, the rose bush :
See, what style in her dance !
"Look, Raja, look" she calls,
"My beauty and my gestures, look !"
Under the direction of the gentle breeze,
She dances, Oh ! see the expression in her face.
"Tātai Tatatai Tadhimita Taitaka
Tattaiāgutai Taka-dhimi-taka-jhaṇu" (Look !)

Voice : You are an intelligent boy, Vijay, and I learn from your mother that you are already wearing glasses ! I know that you are also very keenly interested in Science, and that is good. But remember, Science is only one half of Man's understanding of Nature. The other half comes from a feeling for beauty, compassion, and faith in a Higher Power, whose nature is sheer joy.

Song 5 : Activity *Rhythm of Four*

"Girr" whirls the top, "Virr" runs the car,
"Burr" flies the aeroplane, "Rrr" we shall say!

We shall hop and run about, dance and play !
And after sound sleep, wake up and study.

We shall never waste a minute.
Valour shall our nature be.

True heroism means unselfishness,
The heart should with moisture be;

The sap of all things is God,
Verily, Śeṣhaḍāsa is right.

Voice : The last time I came to your house, I couldn't really talk to you because you were in a hurry to catch the school-bus, with your glass of milk in one hand, your school-bag in the other, and hopping on one shod foot to wear the other shoe. Did you stay up late in the night watching TV? You must not forget your basic lessons in good living : early to bed and early to rise. Listen to the early birds as you wake up, take a morning walk and breathe the fresh out-door air. Begin your day well, and you will find ample time for all of your work during the day.

Song 6 : Play and Study *Rhythm of Four*

Hark! "Kikik Kiki" says the sparrow,

"Kaka Kaka" says the crow.

Enlanted we shall listen every morning,

Without these friends our good brains atrophy.

We shall rise with the Venus, listen and study,
Go to school and play in the evening.

We shall enjoy sights of frolicking deer,
Watch the elephant eat with its trunk.

We shall decorate our homes with rice flour,
That's food for ants and little birds.

We shall wash and "blue" our white clothes.
Character and conduct our primary wealth,
Gold shall come but next.

The Lord's grace shall protect us,
We say w.th Śeṣhaḍāsa !

Voice : In your last letter, you had said something about your teachers disapproving of your wearing *Tilak* to school. I don't quite know the context, and certainly your teachers must have meant you well when they said that, but as you grow up Vijay, you must learn to take criticism in the stride. Meanwhile, if you still feel put out by your teacher's remarks, here is a story that you may like to share with them in a lighter moment :

Song 7 : Story song *Free Rhythm*

On the sacred fig tree
By the winding river
That princes and peasants
Came from far to see,
There lived a king-crow.

Listen to the story,
Of the great king-crow,
The foolish greedy crow,
Though king of the crows,
He still was not happy.

Said the Crow :
 How white is the swan,
 I too must be like him.
 So tell me brother fox,
 Tell me what I should do.
 Said the fox :
 Listen great crow, Master.
 Note what the swan does each day :
 He dips himself in the river well
 And bathes a hundred times.
 Said the crow :
 So I see, and now I know.
 My happy days are here then,
 I shall bathe a thousand times,
 And none shall foil my plan.
 The poor king-crow did just that,
 and nearly died of cold and fever.
 Brother rabbit the good doctor,
 Gave him good medicine to recover.
 Said the crow :
 Enough, enough, now no more greed.
 No more desires for false prestige.
 Vasteful the days that I had spent,
 In trying to be like someone else.
 I shall but myself be,
 And live as I was made !

Voice : You will soon be preparing for a major Board-examination, and we all expect you to do well. But don't catch the competition-fever. If you must compete, let it be with yourself, so that you bring out all that you are best capable of.

Song : Day by Day
 In every way,

 I shall be
 Better and better and better,

 So help me joy,
 So help me Joy !

Voice : Jai Joy, and good luck to you.

Compilation

TERMS AND CONCEPTS

A glossary of teaching of words in Karnatak music, collected from Professor V. V. Sadagopan's *Spirals and Circles: An Organismic Approach to Music and Music Education (1983)*.

I RAGA LAKSHANA

Alpatva/Bahutva : Sparing / Profuse use of svara(s) in the delineation of a raga

Amśa : Pivotal svara of a raga
 (also Jīva svara)

Gamaka śuddhi : Clarity and definiteness in rendering a gamaka.

Graha : Svara on which a melodic line (of a raga) is begun

Ghana raga-s : the five raga-s Ārabhi, Nāṭa, Gowḷa, Varāḷi and Śrī, on which Tyagaraja composed his Pañcharatna kriti-s. A characteristic of these raga-s is its emphasis on the tonic-dominant-octave; also the easy flow of tānam or madhyamakāla.

Jāti : Old name for Mēḷa

Mēḷa : Scale (Thāṭa, in Hindustani music)

Melakartā Raga-s : Raga-s created from scales made theoretically possible by the 72-Melakartā scheme. Tyagaraja's contributions include Khara-harapriya, Shanmukhapriya, Chakravākam, Vāchaspati etc.

Nyāsa : Svara on which a melodic line ends.

Raga Evolution ;

Ārchika : Employing one svara, as in temple Archanā

Gāthika : Employing two svara-s, as in ballad

Sāmika : Employing three svara-s, as in Sāman chants ;

Svarāntara : Employing four svara-s (as in magudī), tunes

Rāga : Employing five (auḍava), six (shāḍava), or seven (sampūrṇa) svara-s

Rāga-bhāva : The ethos of a raga

Rāga-lakṣhaṇa : The character of a raga (including its bhava and rūpa).

Rāga-rūpa : The formal structure of a raga

Rāga śuddhi : Purity in rendering a raga, consistent with its form and spirit.

Tāra / Mandra : Upper / lower limits of the scale, in which a raga is, or should be rendered.

Vādi : The 'speaking' tone in a raga.

Samvādi : Consonant tone

Anuvādi : Assonant tone

Vivādi : Dissonant tone

Varja svara : Tones omitted in a raga

Vivādi Mela-s : Scales having dissonant neighbouring svara-s.

II SVARA

Āchāra Śruti : Key

Ādī āra Svara : Tonic drone of the Tambura

Gamaka : Nuance, Grace, Embellishment, Ornamentation, Portamento.

Karpita Gamaka : Oscillation of a tone between successive or neighbouring tonal positions.

Jāru / Mīnd : Glide from one svara to another, Glissando.

Śruti : (lit., v. hat is heard) Microtone

Sthāya vāga : Characteristic phrases and gamaka-s of a raga

Svara : Tone, Dynamic musical interval, Unit of melody

Svara-kāku : Tone dynamics

Vallinam / Mellinam : Forte / Pieno

Svara-sthāna : Tone positions (roughly, Note)
Svara-s

Ādhara shadja

Śuddha rishabha

Chatusśruti Rishabha

Sādhārāa Gāndhāra

Antara Gāndhāra

Śuddha Madhyama

Prati-madhyama / Chyuta Pañchama

Pañchama

Śuddha Dhaivata

Chatusśruti Dhaivata

Keisiki Nishāda

Kākali Nishāda

Tāra Shadja

III KĀLA AND TĀLA

Gati : Gait

Kāla : Tempo

Madhyama-kāla : Medium tempo

Druta-kāla : Fast tempo

Vilamba-kāla

(Also, Choukka-kāla) : Slow tempo

TERMS AND CONCEPTS

Laya-gāṇa : Feeling for the pulse of a song

Kāla-pramāṇa : Pace

Sarva-laghu : Natural flow of rhythm/Primary rhythm

Tāla : Cyclic rhythm, Time Frame for the movement of melody.

Tāla-s Sūlādi Septa :

(Chatusra jāti) Dhruva : figure of 14 units, accent on 1st, 5th, 9th, 11th units.

- do - Maṭya : figure of 10 units, accent on 1st, 5th, 7th units

- do - Rūpaka : figure of 6 units, accent on 1st, 3rd, 5th units,

- do - Ēka : figure of 4 units, accent on the 1st Unit.

(Khanda Jāti) Aṭa : figure of 14 units, accent on 1st, 5th, 7th, 11th, 13th unit.

(Tisrajāti) Triputa : figure of 7 units, accent on 1st, 4th, 6th units

(Misra jāti) Jhampa: figure of 10 units accent on 1st, 8th, 9th units.

ādi (Desāadi) : figure of (8) units, accent on 1st, 5th, 7th units

Khanda / Misra Chāpu : figure of five / seven units reckoned without counting

IV

Rāgam-Tānam-Pallavi : The high water mark of creativity in Karnatak music, consisting of :

(i) Sanchāra / Ālāpana : Development of a melodic theme / Delineation of a raga in subdued rhythm sans words

- (ii) **Mandrasthāyi**
Sanchāra : Elaboration in the octave below the Tonic.
- (iii) **Tānam** : Flow of melody with form and accent but not cyclic rhythm, employing the words Tānam and Anantam.
- (iv) **Pallavi** : Raga delineation in cyclic rhythm based on a textual line.
- (v) **Kalpāna svara or Svara prastāra** : Improvised solfeggios on melodic rhythmic progression.
- (vi) **Tani Āvartanam** : Solos for percussion accompaniments.

Terms :

- Anuloma / Pratiloma** : Singing the Pallavi line in double speed of Tala / reckoning Tala in double speed of Pallavi line.
- Arudi** : Central beat of Tala (sama-of Hindustani music)
- Dhātu and Mātu** : Musical (melodic-rhythmic) line of a song / pallavi, and Textual line of a song respectively
- Dhātu-Mātu Samanvaya or-Samyoga** : Match between the purport of the textual line and the ethos of the melody-rhythm in which it is couched.
- Eduppu (also Graha)** : Starting point of the Pallavi line with reference to the Tala
- Sama** : On beat
- Vishama** : Off-beat (Atita-before beat, Anāgata-after beat)
- Karshana** : stretching of syllable or a textual line over a longer musical line.

- Korvai (also Taddhingi-natham)** : Pre-determined solfeggios involving arithmetical phrasing
- Nālu Kalai choukkam** : Rendering in slow speed involving four accents to a bar or four beats to a measure
- Niraval** : (Lit., to distribute) Musical troping
- Pūrvanga-Uttarāṅgā** : Previous and latter halves of the Pallavi line preceding and following the Arudi respectively.
- Yeti** : Gradually increasing (or decreasing) lengths of improvised solffggio-singing.

V KALPITA SANGITA
(Compositional music)

1. "Classical", semi-classical and light-classical forms :

- Abhāṅga** : Marathi devotional compositions of Tukaram (1598-1649)
- Ashtapadi** : Compositions of Jayadeva
- Bhajan** : Devotional compositions of Tulasidāsa, Suradāsa Mirā etc., (16th cent.) in Hindustani
- Devarnāma** : Devotional compositions of Purandaradasa (1480-1564) in Kannada, also others of the Dasa tradition.
- Gītam** : Simple composition, literally 'song'.
- Jāvali** : (lit., lewd poetry), Love songs, mostly in Telugu, in the classical mould.
- Kīrtana** : (lit., praise), Devotional compositions in the pre-kṛiti style of Prabandha.
- Kṛiti** : (lit., composition) the compositions styled after or by the Trinity.

Lāli	: Marriage songs
Maṅgaḷam	: Concluding song of a concert performance (lit., auspicious)
Navagraha kriti-s	: Muttuswami Dikshitar's nine kriti-s in praise of the planetary deities.
Padam	: Devotional love compositions of Kshetrajna and others (mostly Telugu).
Pancheratna kriti-s	: The five compositions of Tyagaraja set in Ghanā rāga-s, embodying the ethos of Madhyamakāla, and in Prabandha style.
Pillāri gītam	: Purandaradāsa's songs in praise of Ganesha, in the archaic raga Malahari, usually taught to beginners with disastrous effect.
Prabandha	: Staid musical composition before the development of kriti, with marginal scope for improvisation, following a near one-to-one relation between akshara (syllable) and svara (tone).
Rāmanatakam	: Arunāchala Kavirāyar's (1711-1778) opera in Tamil on the Rāmāyana story.
Śloka	: Sanskrit verse
Svarajati	: Composition employing solfa followed by text.
Tāna-vārṇāṇ	: 'Student' Compositions in madhyamakāla.
Taraṅga	: Devotional compositions of Narayana Tirtha (in Sanskritised Telugu)
Tevaram	: Tamil Hymns of the Śaiva Saints (Nāyanmār-s) from the <i>Tirumurai</i> .
Tillāna	: Dance composition based on melodic-rhythmic solfa syllables and solfas.
Tiruppāvai	: Pastoral songs in Tamil by Āṇḍāḷ (8 th Cent.) addressed to Krishna.

Tiruppugāḷ	: Rhythm-oriented bhakti-lyrics of Tamil poets. (lit., Praise of the Lord)
Tiruvembāvai	: Pastoral songs of Mānikkavāchagar (9 th cent) addressed to Siva
Viruttam	: Musical rendering in free style
2. Folk forms :	
Kāvadi Chindu	: Spiritual songs addressed to Subramanya
Ōḍam	: Boatman's songs
Tēmmāngu	: Cartman's songs
Siddar Pāḍal	: Spiritual songs of the eighteen siddhas addressed to Siva
Kummi/Kolāttam	: Group dancing songs
Tāḷattu	: Lullabies
Uḷḷai	: 'Swing' songs, sung during marriages.

VI TEMPLE MUSIC

Abhinaya	: Mime
Bhāgavata	: (lit., man of God) A spiritual aspirant-musician
Bhāgavata-Mela	
Nāṭakam	: Dance-drama performed in the Bhagavata tradition.
Bhakti	: Piety, reverence
Bhajan	: Congregational singing, spiritual music
Bhajana Maṭha	: A place/ club for the performance of Bhajana
Bhajana Paddhati	: Conventions/format for the performance of Bhajana
Gāna Goshṭhi	: Choir

- Harikathā** : Musical story-telling, usually from the *Purāṇas* / *Itihāsa*-s.
- Lakṣhaṇa** : Grammar and technique
- Lakṣhya** : Aesthetic perception
- Rakti** : Aesthetic delight
- Śhānti** : Tranquility
- Unchavritti** : Seeking charity as a spiritual practice
- Puṇḍarikam** : Chanting in unison to the Tonic
- Namāvāḍi** : Chanting in simple raga-based tunes
- Sankīrtanam** : 'Celebrating' the Lord; singing and dancing around a lighted oil-and-wick lamp, or around the temple precincts.

VII NADA VIDYA

(Voice Culture)

- Akāra Sādekam** : Vocalise exercises
- Alankarm** : Student fugue
- Ārohana/Avarohana** : Ascent and Descent on a musical scale
- Gurukula-vāsa** : In-residence training under a Guru
- Guru-Śiṣya parampara**
- (also *Kaṇṇa-parampara*) : The oral tradition from Guru to Śiṣya
- Lajjā** : Inhibitions
- Mandāharma** : Perceiving through the heart, Creative imagination.
- Nābhi** : Navel (Diaphragm)
- Prāṇāyāma** : Breath control
- Sampradāya** : Tradition, convention.
- Śārira** : Tonal apparatus of the body, loosely, Voice.
- Tambāra** : Drone instrument of 4 strings, tuned to the Tonic and Dominant/subdominant.
- Taḷa** : Rhythm instruments consisting of *Jāṭrā* (cymbal:), *Chiplā* (Castagnets) etc.

VIII HISTORY

- Āḷwār-s** : the twelve Tamil saints of the Vaishṇava faith—their works are preserved in the *Divya Prabandham* compiled by *Nathamuni* (10 th cent.)
- Ārādhana** : The annual memorial festival at *Tiruvaiyaru* in homage to *Tyagaraja*, celebrated on *Puṣya Bahula Panchami* (late January), *Tyagaraja's* Death anniversary.
- Katchi-s** : Groups, referring to the *Chinna Katchi* and the *Periya Katchi*, the two major forces in the *Tiruvaiyaru* festival.
- Nāyanmār-s** : The sixtythree Tamil saints of the *Saiva* faith—their hymns are contained in the *Tirumurai*.
- Parama-Āchārya** : The Great Preceptor, epithet of *Tyagaraja*
- Sanḡita-Pitāmeḥa** : Grand sire of *Karnatak* music, epithet of *Puranderadāsa*

IX STYLES

- Bhāvukottama** : Master of pleasing emotionally, reference to *Ariyakudi Ramanuja Aiyangar*
- Dharma** : Principles
- Sva-dharma** : Personal principles (-style, in music)
- Kula-dharma** : Cultural environs in the family / *Gurukula*
- Yuga-dharma** : Contemporary norms of one's day and age.
- Pāka** : Consistency, in the context of
- Drākṣha-pāka** : sweet through out like a grape, ref. to *Tyagaraja's* compositions
- Kadalī-pāka** : sweet after peeling, like a Banana, ref. to *Syāmā Śāstri's* compositions
- Nārikela-pāka** : Sweet inside, with a hard outer cover like a coconut, ref. to *Dikshitar's* compositions.

X APPRECIATION

Appreciation : An *inside* view of an aesthetic experience

Ānanda : Joy

Manifestations
of Ānanda in :

Vilambakāla : tranquil joy, as a placid lake

Madhyamakāla : Rippling joy, as flowing water

Druta kāla : Bubbling joy, as a fountain

Ārdratā : Moisture of the heart

Levels of experience :

Raṅjaka : 'Skin deep', pleasing to the ear

Bhāvuka : 'Heart deep' appealing to the emotions

Rasika : 'Spirit deep', leading to tranquility.

Progression of
melody : Horizontal flow in waves and ripples

Rasa : Aesthetic delectability, springing from the
enactment of emotions rooted in tranquility

Sanmānam : Honour bestowed on a scholar 'homage to the
learned, patronage

XI MUSICOLOGY / MUSICONOMY

Musicology : Theoretical analysis of specific types of music

Musiconomy : Identifying correspondences between aspects
of performed music and Śāstra-ic texts

Akshara : Syllable. Also, time unit with reference to Tāla

Dhātu / Mātu : Melodic line / Textual line in a song or pallavi

Deśi Saṅgita : Regional or popular music

TERMS AND CONCEPTS

Kṛiti : Composition

Lakshya : Aesthetic perception, inspired music / Practice
of the art.

Lakshana : Intellectual abstraction, learning, Theory /
Grammar

Mātrā : Unit of Tāla

Mārga Saṅgita : 'Sought music', music of the spheres.

Pada : Word, verbal content of a song

Palāvi,
Anupallavi and
Charana : The three movements in a Kṛiti

Sāhitya : Text of a song

Sarvalaghu : 'The single beat', pulse of a song

Śāstra-sampradāya Saṅgita :
"Classical" music, art music conforming to
grammar and tradition

Svara : Tone

Su-svara : Tunefulness

Hindustani equivalents to
Dikshitar's kṛiti-s : Dhrupad

Syama Sastri's kṛiti-s : Dhamār

Tyagaraja's kṛiti-s : Khyāl

Padam : Thumri

Jāvali : Dādra

Tillānā : Tarānā

Temple music : Haveli Saṅgita

XII MUSIC-METAPHYSICS

Āhata Nāda : The struck sound

Anāhata Nāda : The unstruck sound

Ānanda, Brahmānanda and
Paramānanda : Joy, beatitude and bliss.

Ananta : Infinite

Ātmānanda : The joy of being (within) oneself

Brahman : The One, the Universal spirit

Saguna— : Attributive spirit

Nirguna— : Attributeless spirit

Jivātma : The individual soul

Līlā : Cosmic Sport

Mahārasa : The transcendent mood, Śānti

Nāda Brahman : God as sound, euphony

Nāadopāsana : The pursuit of Nāda

Nāadopāsakā : Dedicated student of music

Nāda yoga : Music as Yoga

Nāmasmarana : Remembering His Names, chanting

Nāyaka-Nāyika
bhāva : The Lover-Beloved experience

Paramātmā : The Over-soul

Prakṛiti : Nature, feminine aspects of Man's attributes

Puruṣa : The Spirit, male principle of Man's attributes

Rāsa-līlā : The amorous sport of Krishna with the gopi-s.

Sphoṭa : Integral utterance

Vaikunṭha : Freedom from mental conditioning, Heaven

Viśrānti : Still-life joy.

REVIVING TEMPLE MUSIC

Srirama Bharati

INTRODUCTION

My interest in temple music began when I was a student in the United States a little over ten years ago. Hitherto unexposed to the grass roots of Indian culture, and having grown up in the city mostly, I had never suspected that there exists another reality beyond what I now see as a mass culture that is only as old as the rise of the industry. A series of incidents during the years 1972-74 that I can only call fortuitous led me to the discovery of the Indian experience, of subjective reality, what Michael Polanyi calls personal knowledge. The pursuit of this experience is subtler than the pursuit of 'objective' truths, and certainly far more satisfying, in that it restores the individual to himself. Indeed were it not for the 'goods' that it has delivered, modern science has no greater claim over Truth than any other cultural process. Unfortunately, the denial of the subjective experience to growing young minds is the insidious process by which modern science has edged out other realities, and the practitioners of science, shunning traditional religious beliefs and values, have only formed a deadlier religion of their own, that suffers from a serious myopic perception of human needs.

The perception of aesthetic delight in an idea, the identification of that idea with an object, and the falling in love with the object over and over again form the sum and substance of deity worship. Music has always been recognised in all cultures as the best means of expressing love. I was led to Professor Sadagopan in 1975, and stayed with him for nearly five years. What I imbibed from him then I have tried to understand, digest and interpret herein, in terms freely borrowed from his notes and lectures. Guruji, as we his students fondly address him, gave us a rich repertoire of compositions from the Divya Prabandham. He also gave us insights into the art of rendering Tamil poetry musically. And above all, he imbued us with the true spirit of the Bhagavata tradition with which he had fully identified himself. He never hesitated to discard ideas which stood in the way of growth, even if they were his own, and thus cultivated in us the faculty to discriminate between tradition and orthodoxy. Our tutelage under him was cut short by his unfortunate disappearance four years ago, but it would do him little credit if I were to say that we have ceased to grow thereafter.

II TEMPLE MUSIC : SCOPE AND CONTENT

At the temple of Tirunārāyanapuram in Melkote where we have been living for four years now there is the practice of using the Chinna Mēlam during Archanā, Periya Mēlam during Dīpā-ā-dhanā, and Vinā for Suprabhātām and Śayyāsanam. Chinna Mēlam consists of flute and Mridangam, while Periya Mēlam is the traditional Nāgasvara ensemble consisting of Būti / Timiri, Tavil / Nakara, Tālām or cymbals and Ottu (now replaced by Śruti Box). All these ensembles perform standing, or walking (often back wards, when the deity is in procession.) Other than these there are some bells, conches, horns, bugles and kettle-drums, used for heralding the deity's presence in various situations, that form the complement of musical instruments in use in the temple.

In a sense the three Mēlam-s of temple music cover the gamut of all Karnātak music that we have today. Compositional music, especially the kriti form, is a development of Viñā music, wherein Tānam of Madhyamakāla and a variety of gamaka-s can be deftly handled. The instrument, by the softness of its tone, permits singing while playing, and indeed it was the tradition until some decades ago, to sing and play at the same time. The three great composers who gave us the kriti, both in form and repertoire,

were Vainika-s. The temple tradition of singing Suprabhātām Śayyāsanam with Vina thus contains the rudiment of Kriti-music.

Manodharma Saṅgita follows closely the music of the Periya Melam. Nāyanakkārar-s were largely ignorant of text-based songs and spent several hours on a leisurely raga exposition. (The current trend of playing even Dikshitar kritis on the Nāgasvara is robbing the instrument of its tonal beauty and the denying the artist his creative freedom). The subdued flow of rhythm would be maintained by the Tavil. The Pallavi form of improvisation on a melodic line is ideally suited to the instrument. The Arudi provides replenishment of breath and energy, the cyclic repetitiveness provides room for infinite variations, and the absence of text is not felt.

The Chinna Melam has been an integral part of Sadir, temple dance. Dance music blends ideally with the shrill tones of the flute and the reverberance of the Mridangam, and is carried farther by their accompaniment. The repertoire of dance music has been enriched considerably by flute vidwān-s and naṭṭuvanār-s.

The tradition of addressing hymns to God gave rise to the Bhāgavata tradition on the one hand, and the Araiya / Ōduvār tradition on the other, the latter being an institutionalised version of the former. For more on the Bhagavata tradition, the reader may refer to Professor Sadagopan's SPIRALS AND CIRCLES (1983). My own article briefly referring to the Araiya tradition appears in *IMJ Vol. XI*. I shall now recapture the spirit of the two traditions as exemplified by Professor Sadagopan in his own life.

III THE BHĀGAVATA SPIRIT

Indian music is essentially spiritual and is the product of plain living and high thinking. The Bhāgavata is in pursuit of wholeness. His attention is constantly occupied by the reconciliation of the inner and outer realities and the creation of a sense of harmony between the two. He wages no war for the purpose, not even with himself, and transmutes his own suffering in the process into the sufferings of the world around. His heart is always moist.

The Bhāgavata seeks in his life the cultivation of a *sense* of plenty, not through extreme renunciation but by the acceptance

of what generally appears as adversity, in the spirit of "Less is More". Some Bhāgavata-s have taken to Ūṇchavritti as a way of life. Most Bhāgavata-s continue in Grihastāshrama through their lives.

The Bhāgavata lives in society, yet is free from it. He is engaged in elevating himself, and helps others elevate themselves. He educates with a view to freeing the mind and restoring the individual to himself. He keeps the interests of society at heart, and enjoys the sense of harmony prevailing in a well-knit society.

The Bhāgavata's mode of worship is through music. The attainment of aesthetic perfection and the attainment of spiritual perfection go hand in hand, and often the two become one. As he grows in knowledge in an expanding spiral, he attains his inner home of Ānanda in an inward spiral.

The Bhāgavata performs music on all important days such as Ēkādaśī, during the month of Mārgaśīrṣa, on festival days, and during the procession of the temple deity. He also performs music on social occasions, such as marriage, birth, death, tonsure, Paṭṭābhishāṅga and the like. His music is simple and professes no erudition. Rather, the forgetfulness of knowledge and the attainment of the child-state is his ideal. He seeks not to show his attainments, but give more of his heart to wherever it can serve a purpose.

The Bhāgavata is a music educator. During his Bhajana-s, he encourages all to sing with him, and leads the congregation as a creative process. His sessions are an open class, where he too is a learner at the feet of the Muse. He conducts separate "classes" for the talented few, some of who join his family and become his śiṣya-s. His method is one of suggestion, not instruction. At all times, he re-examines his own positions for mental 'truths.'

The Bhāgavata Paddhati consists of a sequence of musical activities that motivate maximum participation and minimum effort for musicality. Education and entertainment go hand in hand, and the deeper layers of consciousness that harbour aesthetic delight are awakened. Dhyāna, the unbroken concentration on musicality leads to bhāva-śuddhi, rāga-swarupa, and sarva-laghu in the rendering of the various musical items. Sampradaya thus

becomes re-interpreted, and lives as a dynamic process sustained by enlightened musical awareness.

Music being a medium of communication of hearts, there is an inwardness characteristic of the Bhāgavata, which nevertheless finds its fulfilment only when contact is established with other hearts. This is the esoteric significance of the Rāsa-Līlā. The fusion of the several hearts of the Bhāgavata-a into one leads to a manifestation of the cosmic energy of the Over-soul. Like several rivers, each running in its course, but all flowing into the one ocean, the various emotions traversing the Bhāgavata-s' hearts all flow into the Mahā-rasa that is 'Śānti'. Freedom from mental conditioning, and the purging out of emotions leads to a heightened awareness that is total. That is the true meaning of Vijñāna, quite the opposite of 'science' that it is often translated as.

Bhāgavata performances are conducted standing, walking dancing, or sometimes sitting. These postures help the Bhagavata to get into the spirit of the music. He is not fettered to the 'mike', and can use the added dimension of movement that his flexible posture offers. In story-telling, this could be used for dramatic effect, while in music, it helps in the establishment of Sarvalaghu, and the communication of the Bhāva of the song.

IV RELEVANCE OF TEMPLE MUSIC TODAY

To a question whether temple festivals make sense in an age of reason, a visitor to Tirunarayanapuram—ironically, from abroad—replied emphatically that festivals are all the more relevant today because the so-called rational man has all but lost the ability to cease mind and relax. And temples can bring people together as no other institution can.

Music is a healthy pastime. We are fortunate in having been born into an evolved culture. Rāga-s are the soul of Indian music. They are like the gods and angels of our pantheon, images in sound worthy of worship. They are nearest to our inner selves and can be reached without any effort. Indeed, after the initial period of introduction to the forms and formalities of Indian music, the continuing student will soon discover that the less effort he makes, the more close he is to the ethos of a raga. As a medium of expression of one's feelings, it can reach the hearts of a wide

section of society with a power that no other medium can match. Why then do most musicians leave no impact at all on society, as inducers of social change, or as educators, or even as entertainers? In answer it would appear that most musicians really have nothing to express.

The current phenomenon of destruction or pollution of our cultural environment, that we are helplessly witnessing today stems from an economic competition which has become a way of life, edging out respite and festivity from our lives. Perhaps the cultivation of the kind of music where small or large groups can create their own music and enjoy themselves could restore our cultural values, and lead to healthy well-knit pockets in urban society. Live participation, and the liberation from passivity of canned music, itself a happy achievement, could also lead to social change.

The creation of Gāna goshṭhi-s everywhere was a fond dream of Professor Sadagopan. But he saw it as a movement springing from the home, the spirit of the idea being to develop inner musical awareness. Unfortunately, government-sponsored group-singing activities are only doing quite the opposite: the indiscriminate use of chords, staccato notes and the meaningless part-singing based on an equitempered scale for an Aśuric kind of pleasure termed "mass-effect", are systematically destroying the 'inner ear' which children are naturally endowed with, and which is essential for the enjoyment of Indian music.

Thinking and feeling men everywhere must set a healthy musical atmosphere in their homes. A sensitive understanding, practice and appreciation of music must be developed. Matters concerning music must be discussed, with a balance between things musical and things said about music. Raga-s must be practised, initially as text-based, and later as pure music. Sessions for performance-cum-participation must be arranged in homes, and neighbours (not friends from far away) should be invited to share the joy. At all times, the joy of music must be its own reward.

For the flowering of music living, based on the principles on which temples were founded, must be revived. This must not be construed as an atavistic return to orthodoxy. Rather, the idea is to take the best from the living tradition and

adapt it to the needs of the present. This is the true meaning of *Sam-pradaya*. In music this is a felt need that Sabha-s and Kacheri-s cannot fulfil. The very word Kacheri is a remnant of patronage, which is against the creative spirit of Indian music. (Elsewhere Professor Sadagopan has suggested the use of the term *Vinigai* for performance-cum-participation session.)

V RELATION TO OTHER VARIETIES OF MUSIC

In the Indian tradition music has always permeated the masses and a constant exchange between art music and peoples music has kept the tradition a dynamic and organic cultural force. Temples have had a large part to play in this process. While being a socially unifying factor, temples have also supported the cultivation and dissemination of learning for its own sake. The participation of large congregations in bhakti music led by a competent musician has helped the spread of musical awareness, especially in South India. Some of the most sophisticated Pallavi-s of concert music can be traced to simple congregational songs.

The repertoire of temple music in the Divya Prabandham consists of forms that are classical, semi-classical and stylised folk.* In the classical mould are the Prabandha forms, which were in vogue before Tyagaraja blazed a new trail with his kriti-form. The Sriṅgāra-pada-s of the mediaeval period are also found in a large measure. The literary tradition of Pillai-Tamiḷ, of expression of love as to a child, the Pāvai tradition, of songs for Vrata, or Nonbu, the Madai tradition, of self-mortification in love, all find a place in the Divya Prabandham. The works of the Āḷvār-s are inspired in a large measure by the Vishnu Pūāṇa of Parāśara the Śīmad Bhāgavatam of Vyāsa, and the Rāmāṇa of Vālmiki.

VI MAKING A BEGINNING

The well-meaning aspirant who is convinced of the personal fulfilment and social purpose in the revival of temple music may yet have to grapple with the problem of making a beginning. Kacheri music being all pervasive, it would appear difficult or impossible to break away from the current norms of Karnataka

* For a more detailed account, see my "Music and Dance Traditions in the Divya Prabandham" (IMJ Vol. XI, 1975-80)

music, that have grown over the last fifty years, coeval with the introduction of the 'mike'. While masters of the earlier generation specialised only in a few raga-s, Ariyakudi Ramanuja Aiyangar democratised art with his introduction of variety to create mass appeal. Maha Vaidyanatha Aiyar, a generation before him, is known to have restricted his concerts to two hours of raga-music, and for compositional music, he usually gave a second performance the next day.

Before the advent of the mike, male singers sang on a key of 'g'. This was partly a physical necessity for carrying the voice to a large gathering. But it also gave scope for the full expression of sentiments, in as much as it strained every nerve and fibre in the body sustained for several hours. In Kalpita Sangita, the communication of feelings is very essential to sustain interest; otherwise musicians would have to resort to non-musical tricks and appliances to capture interest, and that is what is happening in much of Karnatak music today. It is a challenge to sing during temple festivals—in the street, audible to a thousand people, and in the midst of a variety of other sounds, without the use of 'mikes'.

Music must maintain a balance between text and melody. The overwhelming importance being given to verbal sentiment in today's performances is not a healthy development. Musicians have allowed themselves to be ruled by language-chauvinists by putting verbal sentiment above musical content. In a sense this reflects an overall degradation of musicality which is reflected in other ways too. The scalar treatment of raga-s, both in teaching and in performance, the excessive play-up of harsh rhythm as a fighting rival to melody, the utterance of non-euphonious words and syllables in text, and the large number of instrumentalists who are virtuosos without being musicians are symptomatic of the deeper malaise in living and loving. Tyaga Bharati has been, for four years now, engaged in the task of a musical revival from Melkote, a temple village (Pop. 3,000) on a hill (elevation 3,570) not far from Mysore.

Attitudes form an important aspect of cultivating music. In teaching, learning and appreciation, Professor Sadagopan has made some suggestions (p 68-69, SPIRALS AND CIRCLES). The most crucial observation he made was that Indian music is basically an inward process, and that Ātmārtha, singing to oneself, must be

cultivated; that then alone will the listener be pleased when the listener *within* oneself is pleased. Bhāva-suddhi, rāga-suddhi and laya-suddhi will flow automatically in that state.

Professor Sadagopan recommended living in a village for at least a few years, as a means of breaking away from the current trends. Apart from its cathartic effect in restoring health and mental composure, it will induce a re-examination of our present-day values. The ethos of our culture will also be imbibed unconsciously.

The aspiring entrant to the "Tyaga Bharati fold" may strike a note of despair, in not being able to capture Sabhā Kacheri-s or not being invited to perform in formal concerts. This should not deter him from the pursuit of Nāḍōpāsana. Opportunities can be created when the right spirit prevails. Any number of social occasions and festivals offer challenges and opportunities, which the motivated student will be quick to grasp.

VII CREATING A REPERTOIRE

Temple music is necessarily simple, and would lack the lustre of concert music, but it is a deceptive simplicity that prevails. Great art has always been that which expresses much in little, and the simple music of the Bhagavata tradition calls upon the singer to explore his feelings without shame or fear. Music gains its power neither from the words nor from showmanship, but from sincerity of purpose.

We have thus to grow into the grassroots of our culture and gather the spirit and material content of our music from the non-professional practitioners of the art. Living in a village can give a great boost to this process. There is still today happily with us a grandma in every village who can teach what she in turn had learnt from her grandma. She may not know what she is singing, in terms of svara, raga and tala, but she is perhaps the most authentic preserver of tradition and may reveal some rare raga-s in their essential form, something difficult to come by in concerts.

Villages must have an informal Gana-goshthi, which performs on all religious and social occasions. A little mutual self-appreciation in the group can lead to a healthy spirit of cooperation, where the talented ones can take off on solo items, and others can find a meaningful role in support or in accompaniment. While a core of

compositions may be kept at all times, at other times, specific compositions may be rehearsed and rendered for occasions. Authentic traditional songs in major raga-s containing phrases characteristic of the raga could unconsciously germinate in the members, leading to manodharma sangita in some, and good listenership in others. Above all, the process will recapture the spirit of the Gurukula tradition, of learning through direct and personal communication.

Every raga has a characteristic ethos to it, and a sensitive musician can effectively couch new texts in familiar raga-s to portray its bhāva. Although Karnatak music does not rigidly define the time of the day for rendering raga-s as in Hindustani music, there are some conventions in regard to the older rāga-s. Bhūpālām, Bilahari, Dhanyāsi, Malayamārutam, Sāveri—these are 'morning' rāga-s, while Bhairavi, Kamboji, Tōḍi, Varāli, Śankarābharaṇam etc., are 'evening' rāga-s. Sahāna and Nīlāmbari are 'night-rāga-s, Asāveri is a pre-dawn rāga and Āhiri is a dusk rāga. Mohanam and Bēgaḍā are evocative of rippling joy, Atāna is bold and humorous, Sāmā can create an atmosphere of sadness and Śrī-rāga a sense of auspiciousness. These are not rules of the thumb, but only suggestions. The Bhāgavata must invariably *feel* his raga and use it as his aesthetic sensibility commands him to.

Like rāga-s, tāla-s too have a musical quality about them, which used judiciously, could convey some very specific bhāva-s. Ādi tāla is easy to follow and improvise upon, hence it is the natural choice for items which bring out group participation. Khaṇḍa Chāpu communicates states of ecstasy; it is also useful in phrasing lengthy poetic texts musically. Mīśra Chāpu/Tripuṭa tāla is evocative of the Śrīṅgāra mood, while Rūpaka tāla, is a good dancing measure, which in slow tempo, is used for lullabies and in fast tempo for Kummī (group dancing).

VIII THE TYĀGA BHĀRATI SPIRIT

The primary virtue of our music lies in tonal beauty, su-svara. Both Śruti and Laya are the inner psychological counterparts of Svara and Tāla. It is only when the inner responses are evoked, can music linger in the mind long after it has ceased. This can be achieved only when we look for moisture in our hearts.

Beginnings must be made with children. Professor Sadagopan has suggested that music could be used as an

effective medium of teaching, *all* teaching, in the early stages of childhood. As children grow, the more talented/motivated among them could then branch off to learning music itself. He has developed concepts and terms analogous to the growth of a plant, the three f-s of Tyaga Bharati, which seek to identify the innate qualities of each child individually (For more, see INTRODUCTION TO THE TYAGA BHARATI WAY by Mina Swaminathan, *IMJ* Vol. XII) The most important challenge to teachers lies in making children *receptive to music*. Today's children speak, write and read easily, but all these are faculties of the mind. Even a small breakthrough in non-verbal communication, such as through music, can go a long way in evoking the heart-responses of the child, and it is this that will have a lasting impression on the growing mind.

Children should grow into the spirit of cooperation in learning, as opposed to the spirit of ruthless competition in our present system of studying for the Examination. Eventually they blossom into Sahridayatva, one-heartedness, and that is the key to the revival of values in Indian music today.

REMEMBERING SADAGOPAN

Devakumar

Sri V. V. Sadagopan is a musician of high calibre, endowed with a good voice. His renderings of Tiruppugal சீர் சிறக்கும்மேனி and other Tamil songs கண்ணன் முகம், ஆனிரை மேய்க்க can often be heard on the AIR. They are good examples of his voice and calibre. As professor of music at Delhi University he collected Purandaradasa's kirtana-s from all over India and documented authentic traditional styles of rendering them.

Sadagopan's life is a colourful life. He used to be a "jolly" man in his early life. He soon realised a deeper sense of purpose and his discrimination grew. Some described his ways as, 'eccentric', and in a sense, it was true. But his commitment and devotion to music made him a Yogi. He was good man; one wonders where he is today.

I have enjoyed many times his renderings of Todi, Kharahara-priya, Madhyamavati, Kamas and other raga-s. It was joyous singing. Meticulous pronunciation, well-chosen bhava: these were the hallmarks of his tradition. His ideas and expressions in writing too reflect an inner awakening. Examining closely whatever he saw, listening to everything with an ear for the 'core', and thinking with penetrating insight the happenings around him, he has set a good trend in the events to come. His high ideals are sure to appeal to music lovers—performers and listeners alike. His book "SPIRALS AND CIRCLES" is a good introduction.

—Dinamani Kadir, 8-1-84 &
19-2-84, Translated.

SPIRALS AND CIRCLES

An Organismic Approach to Music and Music Education

Collected from the notes and lectures of

Professor V. V. Sadagopan

Edited by

Srirama Bharati

"I was touched by the profundity of Sri V. V. S., and the missionary zeal with which he espoused the spiritual content of Karnatak music. The ideas of Professor Sadagopan are of immense potential for the development of young children and it is very gratifying to note that you are continuing his noble work".

R. Rajagopal, Trichy
24-4-84

"I wish Tyaga Bharati all success in their endeavours to propagate the teachings of Professor Sadagopan".

S. T. Char, Mysore
12-5-84

"I don't know much about music...; despite my ignorance I was able to enjoy reading the book. I must say the book is very well produced and should be most useful".

T. S. Nagarejan, New Delhi.
30-3-84

"The book is excellent from all points of view and Tyaga Bharati deserves the full praise of the scholarly community for this valuable publication."

V. K. Venkataramanujam,
BHU, Varanasi.
18-1-84

" Sri Vedantam Sadagopan is living through his works. Pray that you quench my thirst for music with many more such great works."

C. R. Duraiswami, Krishnagiri
19—12—83

" My respect for Mr. Sadagopan has increased beyond measure...A very useful contribution to Karnatak musicology."

V. Sampath Narayanan, Madras
20—12—84

"I feel as though Guruji is back. Spirals and Circles should be followed by a translation of all the materials in Tyaga Bharati Tamil magazine."

K. B. Sunderesan,
Khairagarh
30—11—83

"The gift(Spirals and Circles) is like the Tyaga Bharati chariot, reminding me of 'Jai Joy!'"

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"I must congratulate you for the nice getup and the presentable format of the work."

Veda Vrata, New Delhi
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"It was a joy indeed to receive a copy of Spirals and Circles—a living tribute to a great soul; I hope the book will receive the wide acclaim it deserves."

Mina Swaminathan, New Delhi.
Dec. 1983

"The very look of the book you have brought out is truly INSPIRING. God bless you."

K. S. Ramanujam, Madras.
25—11—83

BOOK REVIEWS

Title : Sangitopayogi Sanskrit Pt. I & II.

Author : - Smt. Vimala Musalgaonkar. (BHU Press)

Pages & Price: Pt. I page 164 Rs. 4/- Pt. II

pages 194 + 56 Rs. 10/-

Sanskrit being the language in which the primary literature in Indian Music has been composed and preserved from antiquity, its working knowledge is indispensable for a serious study of the theory, history and philosophy of Indian music.

The Music Department of the Banaras Hindu university has been providing instruction in Sanskrit since 1960 with a view to equip the students with the capacity to refer to original sources. The book under review has been prepared by the Sanskrit teacher of the Dept. of Musicology, Banaras Hindu University for filling up a serious lacuna viz. absence of a suitable text-book for fulfilling the above objective. The author has from her long teaching experience, visualised the needs of music students and has admirably provided answers to them in the said manual by combining grammar with selected materials from Sangitaśāstra.

The first part deals with phonetics, Sandhi, types of words, and various noun-forms. A brief appendix introduces the student to Sanskrit syntax, through selected illustrations for Śāstraic texts. The second part deals with verbal forms roots and the Tin and krit suffixes. It also gives a detailed account of Samāsa and Taddhita forms. The appendix in the second part is much richer in content, covering a vast area of Sangita-sastra through selected passages and providing a selection of Sanskrit songs and dialogues (the latter were reproduced in No. 15 - 20 of I. M. J.) composed by Dr. Premilata Sharma.

The author and the Department of Musicology deserve to be congratulated for producing a fine text-book which combines Sanskrit grammar and Sangitasastra on the one hand and the traditional and current method and material of teaching Sanskrit grammar on the other. An intelligent student could use it as a self guide and a sensitive teacher could initiate music students to Sanskrit grammar with ease and interest.

"Sangeeta Ratnakaram A Study" R. Rangaramanuja Ayyanger (Wilco Publishing House Bombay, 1978) 418 + Plates; Rs. 60/-

(Late) R. Rangaramanuja Ayyanger represents a curious blend of values of the Orient and the Occident, held together by a life-long passion for music. Thus, while he is an ardent devotee of the Gurukula system, he is also strong in his condemnation of learning music by ear, because of his keenness to preserve and propagate music through an elaborate system of notation developed by him. (He has published 1500 compositions in notation in four volumes of his KRITIMANIMALAI).

The present book by this author comes as a surprise to anyone who thinks musicology has to be boring to be of any worth. Rangaramanuja Ayyanger has ably summarised the essential content of Sārngadeva's classic work, in a form that is most readable, notwithstanding its erudition. But as the author himself says, it is written with a view to generate the zest to approach the original text direct, for a more rewarding experience, towards which end, the author includes a sample of quotations from the Sanskrit original at the end of the book.

This book is not a translation, but a survey of the formidable array of musical data in the 13th century Classic. The real worth of this book however, is in the link that the author traces between the fossil records of an extinct musical system and the confused anatomy of present day Karnatak music. This is a formidable task, handled deftly but attempted only where it is easy. The author also connects at places the earlier Tamil work, the Silappadikaram of Ilango, noted for its copious reference to music theory.

The book provides a smooth and easy fare, spiced with the author's own witty side-swipes at the gimmickery in performance music today. This may not be wholly out of tune with the treatise under study. Sārngadeva himself has spoken at length about the desired elements in good music and present day music performers would do well to pay heed.

The book is intended for the general reader, and on the whole, it serves its purpose effectively. A list of Sanskrit terms used in the book is given at the end, in Devanagari. One only

wishes that the author had used diacritical marks in Roman script as well as this would have made the reading smoother, while guiding the lay-reader in the pronunciation of unfamiliar terms.

"Title: BALA RAMAYANAM" Author swami Chinmayananda and Bharati Naik (Chinmaya Publications Trust, Madras, 1968) Pages & Price 154 p + illustrations; Rs. 10/-

This is a book of rare merit telling the Ramayana story in English for children of all ages, be they six or sixty. It includes an excellent prefatory article by Swami Chinmayananda addressed to parents, on the need to establish identity with children, the value of story-telling, and the special value of the Ramayana story in evoking the best in growing minds. The book is in simple English with plenty of pictures, so that the child can slowly begin to read on his own.

The book emphasises the principle of "tell, never teach". There is never an attempt to sermonise or instruct, but only to suggest. Our own observation, after using the book with children in Tyaga Bharati bears out its effectiveness in communicating what is intended.

The Ramayana story is an evergreen story, and its power over emotions does not diminish with reading. The author's language in this particular version does justice to the content of the original. There are places where even the adult reader cannot help shedding a tear, as in the meeting of Bharata and Rama in Chitrakoota, or in the abduction of Sita. The portion on Sabari is especially moving.

The book is written for the Bala Vihara-s of the Chinmaya Mission, but is available to all. Quite incidentally, the book assumes an affluent background. To wit, the opening description of Ayodhya reads. "It (Ayodhya) did not have the black tarmac roads we see today nor the luxury hotels and tall buildings with which we are so familiar". One wonders if all children are so familiar with luxury hotels and tall buildings! Notwithstanding this the book is reasonably priced, and certainly reflects the Chinmaya Mission's awareness of realities.

Title :

PUSHTI SANGITA PRAKASHA (Hindi) Author : (Late) Sri Bhagavati Prasad Prem Shankar Bhatt, Published by Sangeet

Natak Akademi, New Delhi, (1983) Pages and Price xxii + 280 pp
3 Plates ; Rs. 70/-

The *Ashta Chāpa* poets Sūrdāsa and his contemporaries, belonging to late 16th-early 17th century, have left an indelible impression on the North Indian Bhakti movement which the Ālwārs of the South anticipated by some four centuries. What is common to both is the place given to music—*Nāda-upāsana*—in the attainment of Saguna Brahman. They have thus both led to the development of a rich repertoire of temple music, latterly known as *Haveli Sangita* in the North.

Almost identical in its development to the *Pāsuram*-s of the South, the Kirtan-s of the North are sung either as *Nitya Anu-sandhana* solo, with *Tampura* and percussion, or as *Utsava-Sampradaya Kirtana* with cymbals, and in congregation. The construction of North Indian Kirtana closely follows the *Dhruva Pada* and is called *Pushti Marga Sangita*. It gives equal importance to the bhakti sentiment conveyed in the text as to the yogic discipline cultivated by the *Nāda-upāsana*.

Pushti Sangita is facing extinction, and special care must be given to preserve the heritage. Sangeet Natak Akademi has made commendable effort in publishing 237 compositions in some 80 raga-s, with text and notation in Devanagari. Students and researchers will find this a useful source of information.

DIVYA PRABANDHAM COMPOSITIONS

BY

V. V. Sadagopan

Professor Sadagopan has composed music to a selection of *Pāsuram*-s from the *Divya Prabandham*. This was a work he had begun in the early 40-s when like his Guru Ariyakudi he used to include a few *Pāsuram*-s in *Viruttam* in raga-malika towards the end of his concerts. But the work attained more concrete shape and expressed the composer's artistic freedom when in the 70-s he began teaching his compositions to a select group of students at Delhi. The renderings were well-defined, and the music was highly inspired, to some extent by the composer's own religious compulsion, mellowed with age.

Professor Sadagopan had by then freed himself from limitations of form and style. He made bold innovations, such as rendering *Punnāgavarāli* raga in *Panchama-sruti* to demonstrate its relationship to the *uttarāṅga* of *Bhairavi* raga, and wielding *Behāg* raga in *Madhyama-sruti* with remarkable ease. Yet despite these, a certain purity of style marked these compositions. Our recitals of these compositions have won wide acceptance and acclaim among *Vidvān*-s and lay alike.

Araiya-s are known to have sung the *Divya Prabandham* in the past, though the present inheritors of the *Kaṅkaryā* plead inability to create or perform any of that music. The senior *Araiya* of Tirunarayanapuram, who has listened to Professor Sadagopan's compositions has paid handsome tributes to the composer's genius in his ability to preceive the spirit of his tradition with penetrating insight.

Included here are the *Tiruppallandu* of Periyalwar and the last two *Tiruppāvai*-s of Āṇḍāḷ in text and notation as rendered by Professor Sadagopan.

Editor

* *Tiruppallāṇḍu*, stanzas 9, 10 and 11.

பெரியாழ்வார் அருளிச்செய்த திருப்பல்லாண்டு

இணை அமைப்பு : பேராசிரியர் வி. வி. ச-கோபன்

தூணியன்

குறடுகமனீத்ய ப்ராஹ்மேதானசேஷாஹ்
நரபதிபிக்ஷுப்தம் ஷலிகமாதுது காம :
ஷ்ஷவஹூரமமர வந்தீயம் ரங்கநாதஸ்ய ஸாக்ஷாத்
த்வீஜகுலதிலகந்தம் வீணுசிகந்தம் நாமாயி

மின்னூர் தடமதின் தும்விலைபுத்தரென்றெரு கால்
சொன்னார் கழற்கமலம் துடினோம்—முன்னுள்
கிழியறுத்தானென்றுரைத்தோம்—கீழையறிவீன்ற சேரும்
வழியறுத்தோம் நெஞ்சமே வந்து

பாண்டியன் கொண்டப்பட்டர் பிரான் வந்தானென்று
சண்டிய சங்கமெடுத்தோது—வேண்டிய
வேதங்களோதி விரைந்து கிறியறுத்தான்
பாதங்கள் யாமுடையபற்று

வினா குறிப்பு : (1) ஸ்வரங்குளின் மேல் பத என்பது போல் கோடு போட்டிருப்பது இரண்டாம் காலத்தைக் குறிக்கும்.

(2) ஹெச்.எஸ்தாயியில் 'ரி' ஸ்வரத்திற்கு மேல் புள்ளி கிடையாது. இடத்தைக் கொண்டு புரிந்து கொள்.

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ராகம்-கம்பீரநாட்டை

	ராகம்-கம்பீரகாண்டை						தாளம் (1) கன்டசாபு, (2) ஆதி					
1)	பல் மம	லாண்டு ஸாஸ்	பல் கம	லாண்டு பாப	பல் கம	லாயி பாநி	ரத் பா	தாண்டு பாம				
	பல கம	கோழி பாநி	நூர் பா	ராயி பஸ் நி	ரம் ஸ்ர	— —	— —	— —				
	மல் நிஸ்	லாண்ட் காக்	திண் க்ஸ்	தோள் ஸா—	மணரி நிக்	வண் ஸாநி	ண பா	உன் மகம				
	சே பா	வடி நிபா	செவ் மக	விதிருக் மபம	காப் மக	— பமம	பு— கா—	— (ஸ)				
2)	அடியோ மகமா	மோடும் பாபா	நின்னோ பாபா	குட்டி பாபம	வின்றிஆ - பிரம் பாநிப	பல்லாண் பாபம	பல்லாண் மகபம	பல்லாண் கா—				
	வடிவாய் கமபாநி	நின்வல ஸ்நிபாநி	மாந்தி ஸ்ர, நி	னிவ்வாழ் பா பம	கின்றம - ங்கையும கமபஸ்	பல்லாண் நிப பம	பல்லாண் மகபம	பல்லாண் கா ஸா				
	வடிவார் ஸ்நிபா	சோதிவ ஸ்ர ஸ்ஸ்	லத்துறை ஸ்ரஸ்ஸ்	யும்கட ஸ்ர நில்	ராழி க்ர, த்	யும் பல் க்ர	லாண் கம்மக்	லாண் க்ர ஸ்ர				
	படைபோர் நிஸ்கா	புக்டுமு நிக்ஸ்ஸ்	ழங் நிக்ஸ்நி	கும்அப் பா பம	பாஞ்சச கம பஸ்	ன்னியமும் நிப பம	பல்லாண் மகபம	பல்லாண் கா ஸா				

சாகம் : தன்யாஸி

வாழாட் ப நிலா	பட்டுநின் ஸா ஸஸ்	நீருள் ஸநிநிஸ்	எரேரல் தா பா	வந்து கா-ம	மண்ணும் பா தப	மணமும் கபகரி	தாளம் : ஆதி
கூழாட் ஸா மா	பட்டுநின் மா ம ம	நீர்களை மா மப	யெங்கள் கா கா	குமுலினில் ம க ம ப	—புகுத —பநிநி	லொட்டோம் பாஸ்தி	—
ஏழாட் சி நிலா	காலுமப நிநிஸஸ்	ழிப்பிலேயும் ஸகரிஸ்	நாங்கள் —நிநிஸ்	இராக்க பநிஸ்	தர்வாழ் ஸா ஸா	—இலங் —நிநிஸ்	கை— தாபநி
பாழா ஸா மா	ளாக கூரிஸா	படைபொரு ஸஸ்நிநி	தானுக்கு ஸாஸஸ்	பல்லாண்டு பநிஸரி	கூறுது ஸ்தபம	மே பகமர	— பா
ஏடு நி கூடும் நாடு பாடும்	லத்தில் னமுடை நகரமும் னமுடை	இடுவதன் யர்கள் நன்கறி பத்தருள்	முன்னம் வரம்பு ய-ந எர்-	வந்து ஒழிவந் மோ நா வந்துபல்	எங்கள் தொல்லை ராய லாண்டு	குழாம்பு கூடும் னாபலென் கூறுமி	குந்து னே று னே

சாகம் : கல்யாணி

அண்டக்கு கணாநி	லத்துக்க சி ரீ சி	கதிபதி கதபம	யாகி பா பா	அசுரரி மபதத	ராக்கத தா தா	ரை பதநித	தாளம் : ஆதி
இண்டைக்கு பமதப	லத்தை ப பா ப	டுத்துக்க ககா சி	கேந்த நிலா	இரும நிலாநில	கேசன் ரீ ரீ	தனக் கதபம	— தரிஸ்திதபா
தொண்டர்க்கு நி பா ப	லத்தில் தநிநி	உள்ளீர் த நிலா	வந்தடி ஸாஸஸ்	தொழுதா நிஸ்ரீ	யிரநா நி சி ரி ஸ்	மம் ஸ்நிநிஸ்	— சொல்லி ஸ்நிநிஸஸ்
பண்டைக்கு தக் ரிஸ்	லத்தைத்த ஸ் ஸாஸஸ்	வீர்ந்துபல் நிஸாநி	லாண்டு பம கம ரி	பல்லாபி கஸாநி	ரத்தான் பா பா	டென் கரி காரி	மினே பம ரீஸ
எந்தை வந்து அந்தியம் பந்தனை	தந்தை வழி வழி போதில் தீரப்பல்	தந்தை யாட்செய் அரியரு லாண்டுபல்	தந்தைத் கின்றேம் வாகி லாயிரத்	முத்தப்பன் திருவே அரியைய தாண்டென்று	ஏழ்படி ணத்திரு ழித்தவ பாடுது	கால்தொடங்கி வியுவில் னை மே	— — — —

ராகம் : குந்தவராளி

தீயிற் பொல்கின்ற
ஸா மா பய த த
கோயிற் பொறியாலே
தநி வித்தப பதமப
மாய்ப் பொருபடை
மநி வித்த ஸ்ஸ்ஸ்
பாய சுமுற்றிய
தஸ்மா க்ஸ்ஸ்
நெய்யிடை நல்லதோர்
கையடைக் காயும்
மெய்யிடை நல்லதோர்
பையுடை நாகப்

செங்கட ராழி திகுந்திரு
பத நிவித பரிதப மா ம ம ம ம
ஒற்றுண்டு நின்ற குடிசுடி
தநி பததப மரிதப மா ஸமப
வாணனை ஆயிரந்
ஸைத்தஸ்வித்த ஸா தஸ்ம்ம்
ஆழிவல் பல்லாண்டு
தஸ்நிவித்தப ம ப தாநி
சோறும் நியதமும் அத்தாணிச்
கழுத்துக்கு புணை காதுக்குக்
சாந்தமும் தந்தென்னை வெள்ளியி
பகைகொடி யானுக்கு பல்லாண்டு

தாளம் : ஆதி
சக்கரத் தின்
ஸா ஸ ஸ மா
ஆட்செய் கின்
பநி நித்தநி ஸ நிநி த
தோளும் பொழிசுரு தி
மஸ்ஸா தஸ்நிவித்தப தா
கூறுது மே
நித்தப பத மா
சேவக மும்
குண்டல மும்
ராக்க வல்
கூறுவ னே

INDIAN MUSIC JOURNAL

ராகம் புன்னகவராளி (பஞ்சம சுருதிநில்)

உடுத்துக்க கரி க,ரி ஜாந்தின் பீதக
தொடுத்தது கரி க,ம ஸா ரி நி ஸரிகரி
கரி க,ம முாய்மலர் குடிக்க
விடுத்ததி சைக்கரு மத்திருத்
ரிகமா ம மா ம ம மத்தி
படுத்தபைந் நாகனைப் பள்ளிகொண்
கரிகாக காகக கபமப
என்னுள் எம்பெரு
அந்நா னே அடி
செந்நாள் தோற்றித்
பைந்நா கத்திலைப்

வாடை ஸாரிநி
னைந்தன மகரிஸ
தித்திரு பகாரி கரி
டானுக்குப் மகரிஸ
உந்தனக்
டிக்குடி
ரைபுள்
னை உன்னைப்

தாளம் ஆதி
உத்துண் ௩
ஸா ஸ ரி கா
தொண்டர்க னேம்
ஸா ரிநி ஸா
ருவிழ வில்
பாதம பா
கூறுது மே
கப கரி ரீஸ
நெழுத்துப் பட்ட
றுய்ந்தது காண்
னித்து ஐந்தகைய
கூறுது மே

ராகம் : ஹரணி

அல்வழக் ப ம பதநி	கொன்றுமில் ஸ்ரஸ்ஸ்	லா-அணி ஸ்ர நிநி	கோட்டியர் நீ த ப	கோன் அபி தம பத	மான நீ-த	தாளம் : ஆதி
செல்வனைப் த நிஸ்ரில்	போலத் நிம்க்கி ஸ்ர	திருமா நிநிஸ்ர	லே நா நீ த ப	னும் உ தம பதநி	னக்குப் பழ ஸ்ரீஸ்ரீதபமக	துங்— ஸ்ரீ ரீ
நல்வகை	யால்-ந	மோ நா நீ தநி	ராய னு ஸ்ரஸ்ஸ்	—வென்று —ஸ்ரஸ்	நாமம் ஸ்ரீஸ்ரீநித	வடிவேன் மபகா ரீ
பல் வகை	யாலும்ப	வித்திர நிஸ் நிஸ்ர	னே உன்னை நீ தப தம	பல்லாண்டு ப ஸ்ர நி	கூறுவ ஸ்ரீதபமகமப	பலபர ஸ்ரீக்கி
க்சரில்					னே—	வி ஸ்ர(ப)
						க ஸ லா

ராகம் : சுரட்டி

பல்லாண் நிம பா	டென்றுப பா ப ப	வித்திர பா ப ப	னைப்பர் பாபம	மேட்டி பஸ்ர நித	பைசார்ங் பா மா	தாளம் : ஆதி
வில்லாண் நிப மரி	டான் தன்னை நிஸ்ரஸ்	வில்லி தா.நி	புத்தூர் ஸா ஸா	—விட்டு —ரீ ம	விரும்பி மபா நித	னும் ரீ
நல்லாண் நிநி	டென்று ந நி நிநி	வின்று தநிஸ்ர	றைப்பார் ஸ்ரஸ்	நமோ நா நித-நி	ராய —ஸ்ரரி	வென்று பரிமப (ம)
பல்லாண் நிஸ்ரீ	மும் பர நி நிப	மாதம் மக் ரீநி	னைச்சுழ்ந் ஸ்ரஸ்	திருந்தே நிநிநி	பல்லாண் —தபா	டே மகரீ (ஸ)

ஆண்டாள் அருளிக்கெய்த திருப்பாவை

ராகம் : மலையாளமாதம்

....சிற —, ஸ	றஞ்சி ரிகாக	று..... பா—	காலை பா பாவந் —, கப	துன்னைச் தநிநிதப	தாளம் : ஆதி சே பகதப	பித்தின் கரிஸா
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....பெற் —, த	றம் மேய்த் தப கபத	துண் நீ—	—ணும் ஸா ஸாகுலத் —, ஸஸ்	தில் பி நிஸ்ரிஸ்	றந் நிரிநித	துநீ நீ ஸா
....குற் —, ஸ	றேவல் ஸ த கரின்	எங் நிரிநித	களை த பதநிகொள் நீ, ஸ	ளாமல் ஸநி நிதபா	போ கப தநிதபகா	காது பகதபபா
....இற் ஸ, க	ரைப்ப கரி - க	றை பா	கொள்வான் பா பாஅன் —, கப	றுகாண் தநி நிதபா	கோ பகதப	விந்தா கரிஸா
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KANNINUN CHIRUTTAMBU
of
MADHURAKAVI AZHVAR

Freely rendered into English

by

Srirama Bharati

Sweeter to me than the Lord who
Was fettered to the grindstone
Is the blessed Saint of Kurugur:
His name makes my mouth water !

I uttered his name and found great joy,
And sought his lovely lotus-feet as Truth ;
Now another God I know not, and
Singing his songs I roam the streets.

I roam but everywhere see his dark
Lovely frame, the Saint of Kurugur,
Who deemed me worthy of his grace :
This is my great fortune indeed.

Worthy scholars full of wisdom had
Declared me worthless; yet
Like father and mother in one he
Made me his own, Satakopan my Lord.

I coveted others' wealth,
Courtied lovely damsels, then.
Now I have the love of the golden
City of Kurugur's Lord ! what more ?

Henceforth and through seven lives, that
I may sing his praise, he hath graced me.
He that rules the great city of Kurugur
Shall never fail me, just see !

Having spotted me, the dark framed Saint
Purged me of my past misdeeds. His abiding grace—
The speaker of pure Tamil—I shall let
The eight directions know about.

Those for whom grace is of value,
He graced us the Tamil Vedas. See !—
He sang for us a thousand sweet hymns—
That is the greatest grace in this world.

Great truths of the Veda-s he put into
Simple songs and placed them in my heart.
Great seer Satokopan's all-pervading love
Is the reward for my surrender to him.

The useless and the worthless he will repair,
And put to good use every soul.
Oh! Lord of Kurugur where sweet cuckoos haunt,
I only seek to deserve thy abiding love.

To those who seeks refuge,
Madhurakavi, as friend has this to say :
Seek refuge in the Lord of Kurugur, for
Believe me, Vaikuntha is here !

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